

STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION
for the PROFESSION



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SEED

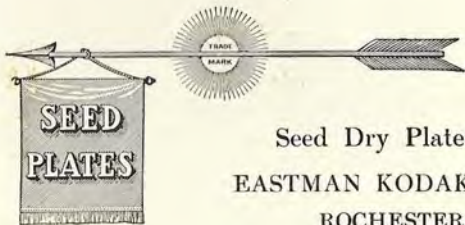


PLATES

It is the same Seed quality, based on years of uniform excellence in the Seed product, that has raised the Seed standard a step higher to a plate of greater speed and utility.

Seed 30 Gilt Edge Plates combine exceptional speed with those essential points of excellence which for years have made Seed 27 Gilt Edge the standard of quality in portrait plates.

Use Seed 30 Gilt Edge Plates for portraiture and secure the best results under all conditions.



Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All dealers'.

OUR POLICY

Our business was established on a quality basis.

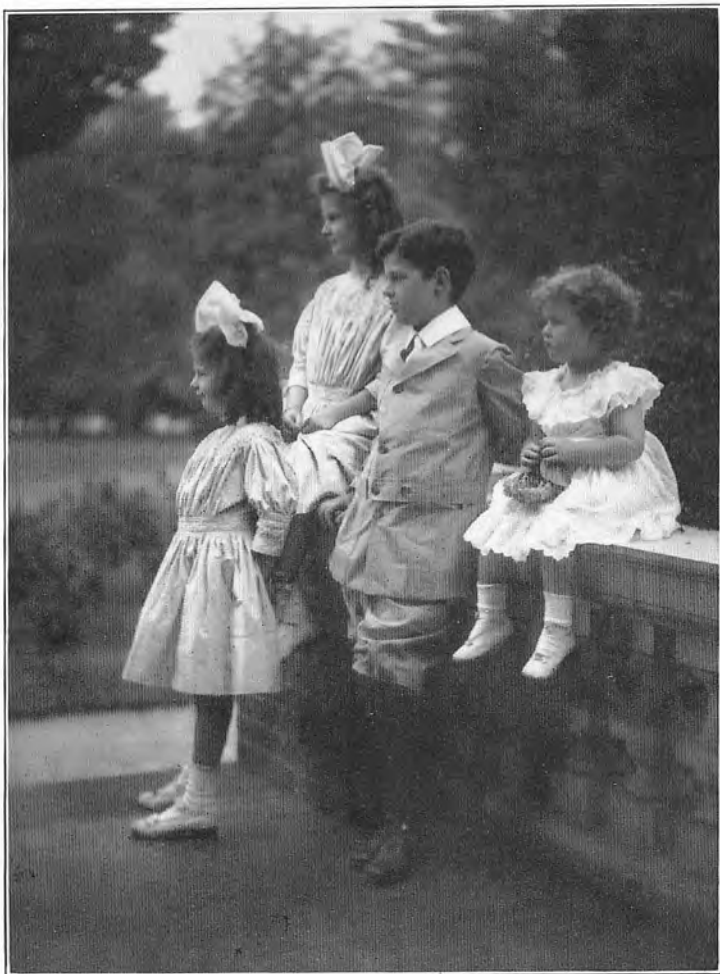
It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM AN ARTURA IRIS PRINT

By Geo. M. Edmondson
Cleveland, Ohio



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 6

MAY 1914

No. 3

AN ADVERTISING IDEA

Mr. J. B. Schriever, President of the Professional Photographers' Society of Pennsylvania, advises us that on the day the big \$1.00 Convention was thrown open to the public, 8472 enthusiastic Scranton people visited the picture exhibition.

What this means to you depends largely upon what you make it mean. To the writer, it indicates that the public has become more interested in photography in the last year or so than ever before, and that this public can be made to become interested in the work of every photographer who may be striving to make better photographs.

It is not the fact that so many Scranton people turned out to see an exhibition of good photographs that you care about—but this fact is certainly very significant. If Scranton people will visit an exhibition of good photographic work, the same should

be true of people in any other section of the country.

You may not be fortunate enough to live in a city where a photographic convention is to be held this year, but there are other ways to secure the benefit of such advertising.

First of all, you must not get the idea that you cannot benefit by such publicity unless such an exhibition is confined to your own work. You must interest people in photographs in a general way before you can interest them in any particular photographer's work.

Photographers in a number of cities have advertised in their local papers and have shared the expense of such advertising. The copy used put forth the arguments for having portraits made; the names of the photographers who were progressive enough to participate in the plan appearing below.

In one instance which we know about, every one of those pho-

tographers materially increased his business, and the result was not only satisfactory from a financial standpoint, but a broader and better feeling was created between every one of these men and his competitors. Singly they could not have afforded such advertising. They had to get together to accomplish results.

There is no question in our minds but that the other advertisers in other cities were equally successful. And if this sort of united advertising is profitable to all concerned—why not a joint exhibition of photographic work which could be advertised as open to the public?

And why not have this exhibition include loan exhibitions from photographers in adjoining cities? Get away from the selfish and narrow idea that some competitor may benefit equally with yourself.

Certainly he will benefit, and the more he benefits, the more will you. Ever stop to think that when Smith makes a dozen pictures, his customer is going to give them away, and that the dozen persons who receive those pictures are eventually going to return the compliment? And that's where you get your share of the business. The more pictures your competitor makes, the more you will make, if your work compares favorably.

Did the public of your city or town ever have the opportunity

of visiting an exhibition of the work of several representative photographers? Give them such a chance and you will undoubtedly interest many people who would not come into your studio—many who would feel that by making such a visit they would be asked to buy and would not receive courteous attention unless they expressed a wish to have pictures made.

There are many people, especially men, who detest shopping, and an exhibition overcomes this obstacle, while accomplishing the same purpose as a casual visit to your studio.



HOT WEATHER TROUBLES AND THEIR PREVENTION

There are a number of photographic troubles which crop up each year as soon as it begins to get real warm, and which are invariably due to the same conditions which prevailed at the same time last year. It's a good time just now to caution the printer and the dark-room man that they may be on the watch for warm weather difficulties and prevent them.

Comparisons are not always odious, and many times a good point is made clearer, sinks in deeper and remains fixed in the mind, because of a comparison that fits. And still it is some-



FROM AN ARTURA IRIS PRINT

*By Geo. M. Edmondson
Cleveland, Ohio*



times hard to find a parallel that will clearly illustrate a particular point in photographic manipulation.

Conditions of water encountered in hot weather will not cause Artura prints to blister, frill, stain or become soft and sticky. However, the chemical action of the developer is changed by a decided variation in temperature.

Developing a print with warm developer gives much the same result as hitching an extra team of horses to a plow and driving across a very rough field on a run. The plow will only hit the high spots and the soil in the depressions of the ground is not disturbed.

In effect, the result is much the same when your Artura developer is so warm that it runs away from you. Only the high spots of the print, the shadows, are touched, the developing action being too fast to allow any great amount of developing energy to reach the depressions in the emulsion, so the detail of highlights and half-tones is lost. The prints, as a consequence, are entirely too contrasty.

If your developer cannot be kept at a temperature somewhere near 65° Fahr. in warm weather, reduce the amount of carbonate of soda, and your prints can be made to develop slowly and with proper gradation. It isn't the paper that is at fault—the emul-

sions have not become more contrasty—it's the manipulation that is wrong.

For the benefit of those who have been or may be troubled with yellow stains or toning spots, let's take up the subject of fixing baths for a moment.

If you get such spots you have a toning bath instead of a fixing bath. Sulphur has been released from the hypo in your bath and your prints have partly toned while fixing.

If prints have not been thoroughly washed, this toning may continue while prints are drying, or may not be noticed at all until the prints are on the drying racks.

Hypo is certainly less expensive than your loss of prints and the time in making them. Use a fresh Hypo bath—use the best chemicals in your bath and compound it carefully.

The Hypo is the agent which dissolves the free silver salts not acted upon by light. Hypo alone will fix a print, but a hardening solution is necessary to clear the print, prevent stains and harden the emulsion.

The hardening solution is mixed separately and added to the Hypo solution, and as this hardener may be made up in a stock solution, it becomes a very simple matter to mix a fresh Acid Fixing Bath.

The hardener is composed of water, Sulphite of Soda, No. 8

Baby days and baby ways are
over all too soon.

A good picture, though, will
keep the memory of those days
fresh through all the years of
growth and change.

When was your baby's picture
last taken?



There's a photographer in your town.

Eastman Kodak Company, Rochester, N. Y.

Acetic Acid (28% pure) and Powdered Alum. The Acetic Acid is the clearing agent and clears both the bath and the prints. Without it the bath would be milky. And if it is used stronger than a 28% solution, the balance of the bath will be destroyed.

The Alum is used as a hardener.

The Sulphite of Soda is used to balance the bath by preventing the liberation of sulphur, which causes the toning action first mentioned. Any form of acid will attack Hypo and release sulphur, and as both acetic acid and alum are present, there must also be enough sulphite of soda to counteract the acid and prevent sulphurization.

Old or weak sulphite of soda should be avoided, as the amount of sulphite given in the formula is just sufficient to prevent sulphurization. E. K. Co. Tested Sodas are specified in the formula because of their uniform strength and purity. Be sure your sulphite is always kept in an airtight can or bottle, as it deteriorates when exposed to the air.

Never overwork your fixing bath, or you may expect trouble. An overworked fixing bath is as dangerous as an improperly mixed bath.

By knowing the action of your chemicals, and by keeping the above things in mind, you will be able to prevent troubles, the occurrence of which always mean

a loss to you, both in time and materials.

If you do not have the latest edition of "Artura Results," a postal will bring it to you, and the information it contains will always be found helpful.



A NEW ARTURA POST CARD

There seems to be an increasing demand for a strictly high grade post card of less contrast than the Artura Non Curling cards we have been furnishing, and, to meet this demand, we are now making Non Curling Post Cards in a soft emulsion.

It will, as a consequence, be necessary to specify soft or medium in ordering Non Curling Post Cards in the future, the new grade being designated as "soft" and the one previously furnished as "medium."

This new card will produce prints with all the Artura quality, the soft emulsion permitting one to secure a perfect scale of soft gradation without the loss of brilliancy. For the very highest grade of Post Card work, use Artura Non Curling Post Cards, medium or soft. If grade is not specified medium will be shipped.



*The fast plate of quality, for
portraiture:
Seed 30 Gilt Edge.*



FROM AN ARTURA IRIS PRINT

*By Geo. M. Edmondson**Cleveland, Ohio*

OUR ILLUSTRATIONS

That we are privileged to offer our readers a series of illustrations from the studio of The Geo. M. Edmondson Co. of Cleveland, Ohio, is an especial pleasure to us. First, because Mr. Edmondson has for years been one of the prominent figures in the photographic profession, and second, because his work is worthy of the most careful study of our readers.

When quite a young lad Mr. Edmondson entered the profession as an assistant to his father, who was a pioneer wet plate pho-

tographer of Norwalk, Ohio. He later moved to Cleveland and accepted a position as assistant operator to J. F. Ryder and later became, in turn, assistant operator, partner and successor to Mr. E. Decker, incorporating The Geo. M. Edmondson Co. on purchasing Mr. Decker's interest in the business.

Mr. Edmondson has always done his own work under the skylight as well as personally inspecting all of the work leaving his printing department. And to this careful inspection of the finished product, on which the photographer's reputation depends,

he probably owes much of his success.

Every Edmondson print must be a perfect one and every skillful effect produced under his expert manipulation of lights and careful placing of shadows must be reproduced in the print which the customer is to receive, and on which the reputation of the Edmondson studio is to be maintained.

To us, however, one of the most interesting characteristics of this man is his far-sighted business instinct. For instance, he has been making home portraits for the last fifteen years.

How many photographers realized a dozen years ago that home portraiture was to become one of the most profitable branches of photographic work? And of those who did, how many were broad and far-seeing enough to put their ideas into execution and to reap the benefits of this business?

As home portraiture is more generally practiced and the demand for the work is increasing, it may be readily seen that Mr. Edmondson has not only fortified himself against the inroads of the traveling specialist in this work, but has more firmly entrenched himself in the esteem of his clientele by his progressiveness and foresight.

For twelve years Mr. Edmondson has occupied his own home studio (an old mansion converted

into a studio) in the fashionable residence section of Cleveland, in perfect harmony with its surroundings. A great portion of his work at the present time is home portraiture of the highest class and it must be said that for all his work he receives prices which permit him to maintain the very highest standard of quality. Artura is the paper used exclusively for this high grade work.

Another interesting point in Mr. Edmondson's studio work is the straight side light by which he makes his negatives. It has often been remarked that a person is seldom seen under the same conditions of light found in the average studio, and that for this reason, studio portraits are not always perfectly natural. We are most accustomed to see our friends in side lights and it may be that this method of lighting has appealed to Mr. Edmondson for this very reason, and has helped to make his studio portraits so pleasing to his patrons.

Our engravings have lost some of the delicate quality of the original prints, but they are excellent examples of the results that may be secured in the homes of your subjects.



ARTURA

*The paper without a
disappointment.*



FROM AN ARTURA IRIS PRINT

*By Geo. M. Edmondson**Cleveland, Ohio*

INCREASING DUPLICATE ORDERS

What is the value of your stock of negatives? Not the value an insurance company would place on them, but their actual value as an asset of your business?

One photographer answered this question for himself by charging the expense of storing his old negatives, against the duplicate orders from negatives over six months old, and found these old negatives were an expense instead of an asset.

He did the most reasonable thing he could do, under the circumstances, which was to formulate a scheme by which he could make these old tenants pay their room-rent or be turned out.

There is a big profit in duplicate orders, because it is a mere matter of making prints and delivering them. For this reason you should be willing to spend a little money to increase your duplicate order business.

The following plan seems a very feasible one to us, and as it may also be of value to you, we

pass it along for what it is worth.

Here is the idea: Go through your stock of old negatives, systematically culling out those you know to be of no value, and selling them for old glass. Make proofs from all negatives of people you are able to reach through the mail, or in the case of very old people, where you can reach their children. Mail these proofs to the interested parties with a letter of explanation about as follows:

Dear Sir:

It is our custom to hold all negatives from which portraits have been made, for a certain length of time, when those of no value are destroyed. This for the reason that the negative is the property of the photographer and that the storing of large numbers of these negatives with no assurance that they will ever be used again, is expensive.

We take this opportunity of calling your attention to the enclosed proofs from negatives which may be of interest to you. If you might care to order from these negatives now or at some future time, will you kindly advise us and we will be glad to hold same for you.

Trusting that we may have an early reply with the return of all the proofs, notation being made on any from which you may wish prints made or which you may wish us to hold, we are,

Yours very truly,

It will be found necessary to state that the negative is your property, otherwise some of those who receive your letter will think they should be given the nega-

tives or that they will be doing you a favor by taking them off your hands.

If any such requests are made, you would, of course, agree to hold the negatives for any future orders, as it is very bad policy to allow negatives to go out of your hands.

We feel sure this idea is a practical one and that it will be the means of securing a great many duplicate orders.

There are a number of people who may want pictures from old negatives but have no idea they are still in existence. Try it out and see how much it does towards increasing duplicate orders. It will give you a chance to reduce your stock of old negatives, if no more, and it will be a very profitable way to put in spare time, if it works the way we think it will.



The most trying conditions encountered in home portraiture are the very ones which are overcome by the lightness of weight, speed, gradation and non-halation properties of

*Eastman
Portrait Films.*



FROM AN ARTURA IRIS PRINT

*By Geo. M. Edmondson
Cleveland, Ohio*



SUGGESTIONS WORTH FOLLOWING

In looking over the work of a certain successful English photographer and reading of his methods and his advice to his fellow workmen, we find a few things which might be of interest to those in our own United States, who, like this Englishman, are located in towns of fair size but made up of fairly prosperous families.

His advice to photographers is that they should, first of all, cultivate happiness. A bright and breezy nature is a valuable asset to any professional. It is of little use trying to induce sitters to be cheerful if your own manner suggests gloom and despair and your face is as long as a rainy Sunday.

You must be happy. Happiness is contagious. It will help you with your sitters, it will brighten your work, and besides this, it is attractive. It has a drawing power that will bring you new business.

The particular man we are talking about cultivates cheerfulness. He is contented with his work and has no regrets about not having taken up some other calling. He believes photography is just what you make it and that you must put your best into it to get the most out of it.

"Good work and good prices" is his motto, and it is a very

sound business policy. "Be sure your customer is thoroughly satisfied with what you give him and he will rarely grumble at the price."

Like many other English photographers, this man does not believe in photographing chairs, tables, bookcases and balustrades. "The public wants portraits with as little as possible to detract from the figure." We believe this is true, except in the case of home portraiture, where simple home surroundings often lend themselves to, rather than detract from the picture. But in studio work a prominent accessory is often objectionable. Use the same chair in the portraits of an army of sitters and your work has an individuality, but it is an individuality of the wrong sort. Get away from accessories altogether, make clean, attractive lightings, and your portraits will be more pleasing to those you are working to please.

This particular man's specialty is portraits of children, and it is quite remarkable how attractive and yet how very simple his child portraits are. Above all they are natural, and accessories are never enough in evidence to detract from the interest in the subject.

We notice in his portraits that the child is usually interested in a toy of some sort, and the expression is one of genuine happiness. This is better understood when we learn that this photo-



FROM AN ARTURA IRIS PRINT

*By Geo. M. Edmondson**Cleveland, Ohio*

grapher spends about \$150.00 each year for toys. When a child enters the studio he is allowed to pick what he likes from a collection that would do credit to many a toy-shop. This not only puts the youngster in a good humor but pleases the parents as well. The child is allowed to keep the toy and so it is little wonder that a second visit to the studio is looked forward to with delight.

He says: "Get the kiddies, bless them, and when you've

got the kiddies, you soon get the mothers. Then, of course, the dear old dads don't want to be out of it and soon they come dodging in."

There's a lot of philosophy in that, and it seems the amount of money spent for toys is about as good an advertising investment as one could make.

Aside from this we are told this man spends ten dollars a week for advertising locally and makes exceptionally good use of two show windows. One of his



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Cleveland, Ohio*





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Cleveland, Ohio



recent displays consisted of about twenty pictures neatly labeled: "The first born," "The first frock," "The first toy," "The first party," "The first step," "The first school day," and so on.

And in addition to all these things, this photographer's assistants are well paid and share his enthusiasm and interest in the business. It isn't luck that makes such men successful—it's enterprise.



THE RECEPTION ROOM

The up-to-date photographer can not spend too much thought on his reception room. From a business point of view it is the most important part of the establishment. It is here that the prospective sitter obtains his first impression, which, if it does not actually lead to the making or marring of an appointment, frequently has great bearing upon the spirit in which proofs are received. A tasteful reception room will give the sitter a reassuring idea as to the status of the business, and will lead to a more confident order. A slovenly, patchy, or even an over ornate room will lay the germs of misgiving that will tinge all further transactions, leading, if not to dislike of proofs, to a very guarded order. Moreover, good specimens tastefully displayed tell

their own story, and orders for more expensive work than that otherwise intended should result.

Nothing out of the ordinary in the way of decoration is required. Good quiet wall covering, artistic artificial light fittings and wood-work, whilst the furniture should be solid, substantial, and good, but not in any way gaudy. When decorating a room one must remember that a certain amount of repetition has to be introduced. A very good rule is to decide on a scheme in two prevailing colors, and stick to them, introducing as little as possible of any other tint. Brown and cream are a good combination, so are brown and green. Cream and red, too, is a splendid combination, but not satisfactory for a reception or show room, where the great necessity is that the wall covering should be quiet, dark and unobtrusive, so that pictures are shown off without any detractions.

When choosing wall covering, therefore, it must not be chosen for its own inherent beauty, but for its value as a background for pictures. It will scarcely be necessary to add that papers with very small indefinite patterns in self-color or quite plain papers or fabrics are the only suitable ones.

When selecting furniture go in for straight lines and plain square features. Turning usually looks cheap. Avoid carving unless you can afford real antique.



FROM AN ARTURA IRIS PRINT

*By Geo. M. Edmondson
Cleveland, Ohio*



A good table should be obtained for showing mounted prints, since it is very inadvisable to keep specimens scattered about; one with a shelf underneath is useful, so also is a chest of drawers with glass top and receptacle for miniatures, colored work, or any special goods which it is desirable to give an added suggestion of value. The drawers should be shallow, say, three inches, and, if provided with portfolios to hold specimens, are very useful.

A mirror should not be included, the space being more profitably and suitably occupied by paneling, against which the framed pictures will show to a greater advantage.

Above all do not crowd the walls. A very few perfect specimens have a most pleasing, restful, and tasteful effect quite different from the general tone conveyed by overcrowded walls, where a multitude of specimens kill one another and defeat the ends of the photographer who wants by his exhibition to convey an adequate idea of the work done. Touching on this subject one may refer again to the mistake of overcrowding tables with unframed specimens. Two or three in tasteful folders are quite sufficient to have lying loose; the others should be kept in portfolios easily brought forward and returned. The slovenly effect of a number of photo-

graphs lying jumbled up and necessarily dirty is very distracting and harmful.—*British Journal*.



EASTMAN AND WRATTEN ADJUSTABLE FILTER HOLDERS

The Wratten Filters are coming into large general use, and to provide a simple and efficient means for attaching them to the lens barrel, we have produced the Eastman Adjustable Filter Holder for use with the 3-inch square Wratten Filter which is the size in most general use with studio photographers. By means of a simple automatic adjusting clamp, the holder is attached to any lens barrel from $1\frac{3}{4}$ to $2\frac{1}{2}$ inches in diameter.

The Wratten Adjustable Filter Holder is finely finished in black enamel and nickel. It has spring lever adjustment, for lens mounts $\frac{7}{8}$ to $1\frac{9}{16}$ inches in diameter, and is for use with the 2-inch Wratten Filters most commonly used in view work. In both of these holders a groove allows the square filter to slide in directly in front of the lens.

THE PRICE

Eastman Adjustable Filter Holder, for 3-inch square filters	\$1.50
Wratten Adjustable Filter Holder, for 2-inch square filters	\$2.50



Be sure of the quality of your chemicals. Specify E. K. Co. Tested.



FROM AN ARTURA IRIS PRINT

*By Geo. M. Edmondson
Cleveland, Ohio*



THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



Keep the happy memory of school days for all time.

Your graduation portraits, and those of your classmates—precious to you now—will be priceless in the years to come.

We are exhibiting new and attractive styles of school pictures that will make most appropriate class gifts and which are priced consistently.

We would be pleased to have you make a visit to our studio.

THE PYRO STUDIO



Port. No. 24, Price 30 cents

PORTRAIT SERIES OF CUTS FOR NEWSPAPER ADVERTISING

"There's a photographer in your town"

This series of cuts is offered the photographer that he may use our copy with suitable illustrations for newspaper advertising.

The conditions governing our offer of these cuts are given on page 22. No orders are booked in advance and no cuts furnished until they appear on this page.

Port. No. 24 is the illustration for our ad, "Baby days and baby ways are over all too soon," etc. The complete copy will be found on page 7.

This ad will appear as full pages in the May number of *Everybody's* and *McClure's* and in the June number of *Cosmopolitan*, which is issued May 20th.

It is the season of the year when such advertising is most effective. Mother will not hesitate to bring baby to the studio for pictures in such pleasant weather. But mother needs reminding. And your use of this attractive copy in your local papers will bring you the mothers and babies to be photographed.

Connect up with this publicity—make use of the cuts we are furnishing and don't be afraid to use advertising space. It will bring you results.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1914



San Antonio, Texas	May 12, 13, 14
Oklahoma City, Okla.	May 19, 20, 21
Denver, Colo.	May 26, 27, 28
Salt Lake City, Utah	June 2, 3, 4
Los Angeles, Cal.	June 9, 10, 11
San Francisco, Cal.	June 16, 17, 18
Portland, Ore.	June 23, 24, 25
Seattle, Wash	June 30, July 1, 2



1914
KODAK ADVERTISING
COMPETITION

\$3,000.00
CASH PRIZES

For pictures to be used in
illustrating

Kodak Advertisements

**OPEN TO ALL PROFESSIONAL
PHOTOGRAPHERS AND
THEIR EMPLOYEES**

Write for circular giving details.

**EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.**



EASTMAN FOUR-IN-ONE GROUPERS

*Ready in an instant
when needed—
out of the way when
nested.*

These stools will be found most convenient in the arranging of a group and should be a part of the equipment of every studio. They are made of good solid oak and are finished in the best mission style.

THE PRICE

Eastman "Four-in-One" Groupers, per set, \$10.00

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'.



Use

THE EASTMAN PLATE TANK

Spend less time in the dark-room—secure more quality in your negatives.

When a comparison is made, a tray developed negative often shows fog where the edges should be clear. That fog extends over the entire negative, degrading its half tones—destroying its brilliancy.

The Tank developed negative has clean edges—is clean throughout. Print from the two and the quality of the Tank developed negative is still more apparent. Use the Eastman Plate Tank.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.



The WRATTEN SAFELIGHT LAMP

*A practical dark-room lamp
built on scientific principles.*

The light from the upper portion of the lamp is reflected on the safelight glasses below by a curved white-enameled reflector, giving an even, indirect light. The No. 1 lamp has an opal glass above for white light covered with a light-proof slide.

The Safelight in lower portion of lamp consists of two sheets of glass coated with a colored gelatine film which transmits a perfectly safe light for the plates for which it is recommended.

The Wratten Safelight Lamps are constructed for use with electric light only and include electric lamp attachment with six feet of cord and plug and one 8 x 10 Safelight. Series 2 is furnished unless otherwise specified.

Wratten Safelight Lamp No 1, as above,	-	-	-	-	\$9.00
Do., No. 2, without slide for white light,	-	-	-	-	6.00
Series 1 Safelight, Orange for use with medium and extra rapid plates, not color sensitive, 8 x 10,	-	-	-	-	1.00
Series 2 Safelight, for extra rapid and Orthochromatic plates, sensitive to green but not to red, 8 x 10,	-	-	-	-	1.00
Series 3 Safelight, Green, for use with the red sensitive Panchromatic Plate, gives very faint illumination, 8 x 10,	-	-	-	-	1.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

The paper you use determines the real character of the print. And the character of the print determines its worth to the customer—the price it will command.

EASTMAN

ETCHING
EB BLACK OR ETCHING
ES SEPIA

PLATINUM

Yields prints of a distinctive quality and richness that are readily appreciated by discriminating patrons.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers'.

To make your developer right—make it easily—make it economically, get acquainted with

TOZOL

*The Simplified Developing Agent
for Photographic Papers.*

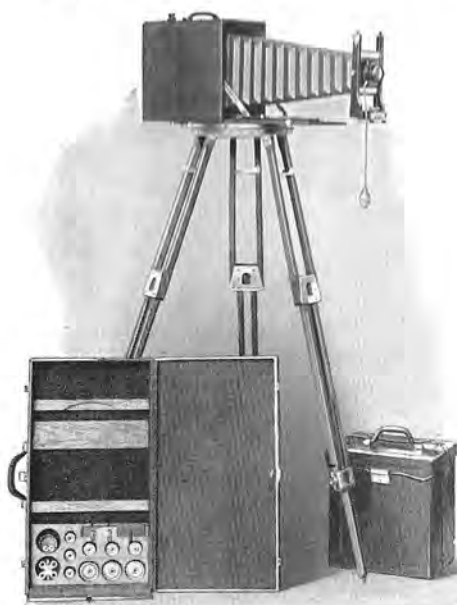
Add water, sodas, bromide and wood-alcohol to an ounce of Tozol to make a stock solution.

Produces results equal to any combination of developing agents—costs less and goes further.

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